

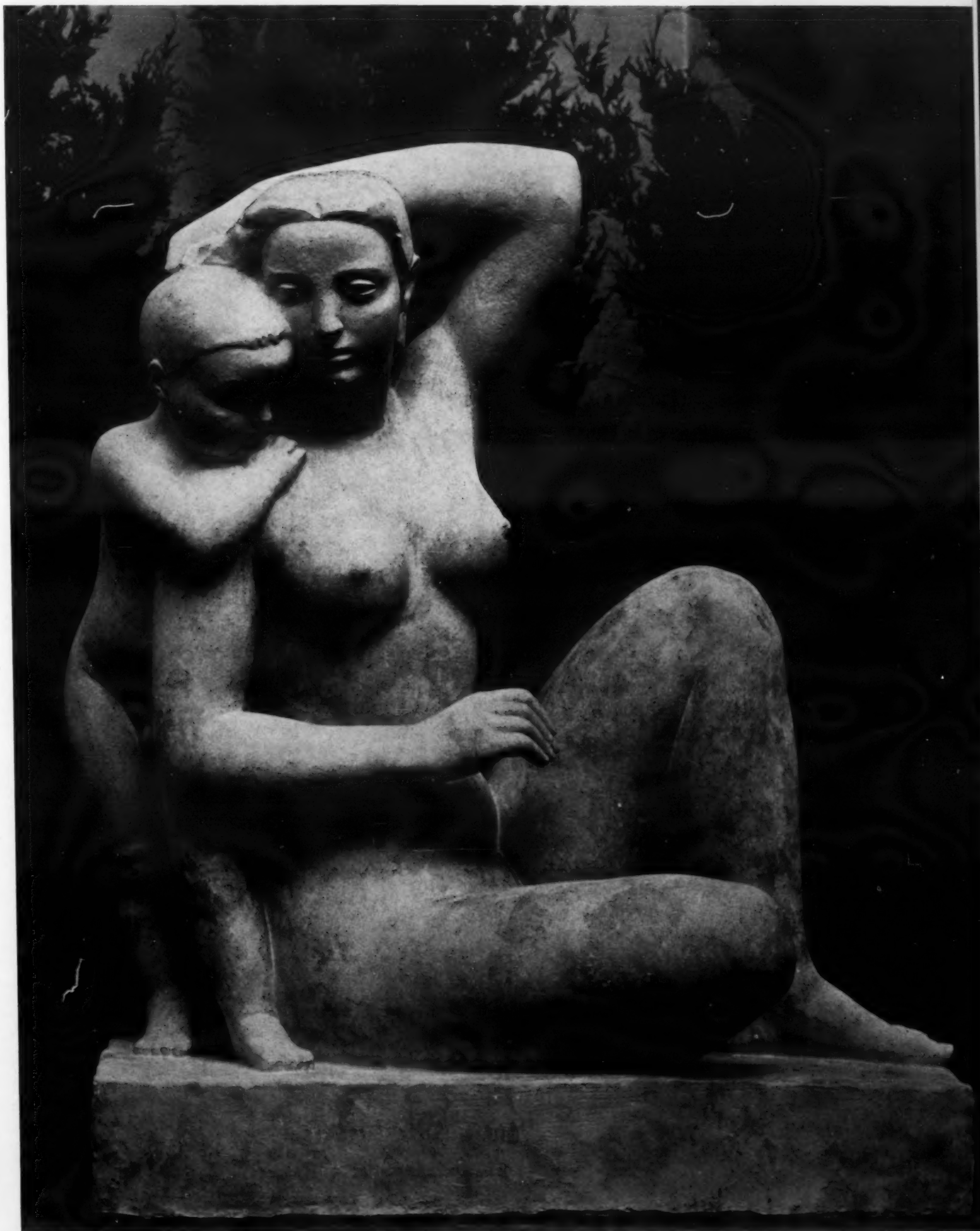
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# ART NEWS



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APRIL 22, 1939 ♦ OUTDOOR SCULPTURE ON  
PARK AVENUE ♦ JONGKIND ♦ WALLPAPER  
PICASSO AND PAINTERS OF HIS CENTURY

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*cerisier* side chairs and two window seats, attributed to Jacob Frères, covered in Aubusson tapestry of the period; also chairs in needlepoint. Desirable small tables including a Louis XV example with oval top, three drawers, and kidney-shaped undershelf, veneered with tulipwood and with rocaille bronze shoes, marble top, and pierced brass gallery. Writing cabinets with either fall fronts or tambour-shutter arrangement. Several card tables with reversible tops inlaid for backgammon. Dressing tables, book cabinets, a *chaise longue*, and other pieces.

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# THE ART NEWS

ESTABLISHED 1902

VOLUME XXXVII

NUMBER 30

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THE ART NEWS is published weekly from October to middle of June, monthly during July, August and September by Art News, Inc., 136 East 57th Street, New York, N. Y. Subscriptions \$7.00 per year, 25 cents a copy. Canadian and Foreign subscriptions, \$8.00. Vol. XXXVII, No. 30, April 22, 1939. Entered as second-class matter, February 5, 1909, at the Post Office, New York City, under the act of March 3, 1879. Elfreda K. Frankel, *President and Publisher*; Alfred M. Frankfurter, *Editor*; Robert S. Frankel, *Advertising Manager*. No part of this periodical may be reproduced without the consent of THE ART NEWS.

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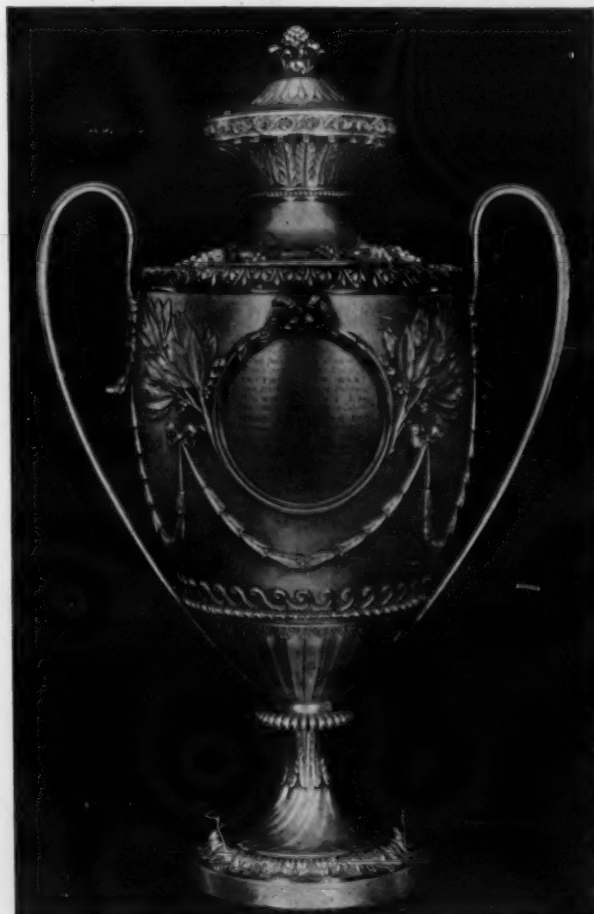


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**"L'ARTILLERIE," A NOW CELEBRATED CANVAS PAINTED BY ROGER DE LA FRESNAYE IN 1911**

*Often exhibited abroad, this important work by the French Cubist who died in 1925 at the age of forty is here shown for the first time in New York City. Although not well known in this country, La Fresnaye, whose talents are well exemplified by this objective but sensitive mélange of artillery procession and military band, was a leading member of the Paris group before and after the War. The painting, which combines experiments in Cubist form with a symphonic arrangement of red, white and blue, induces the gay, wooden-soldier atmosphere created by the sound and color of a Quatorze Juillet parade on the Champs Elysées.*

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# THE ART NEWS

APRIL 22, 1939

## The ERA of PICASSO, YOUNG & OLD

### *Pablo and His Playmates from 1901 to 1938*

BY DORIS BRIAN

**T**WENTIETH Century French Painters and Picasso," an exhibition at the Bignou Gallery, is the happy occasion for bringing to this side of the Atlantic examples of the recent work by Picasso surrounded by a streamlined retrospective of his early periods and by a cushion of a dozen splendid paintings from the brushes of his contemporaries in the Ecole de Paris.

Vigorous line and clarity of bright pigmentation make the new Picassos exciting, and none of Gertrude Stein's readers, who have been led to expect much, will be disappointed. Following a two year state of suspended painterly animation between 1935 and 1937, the artist returned to his métier purged of a psychological confusion which had been festering for almost a decade. The result of this intellectual sabbatical—during which time he produced unsuccessful poetry inspired by the surroundings of the Café des Deux Magots—is a crystallization of former tendencies in terms of adroit linear pattern and expressive, well realized, high color. Perhaps the most arresting picture is the granulated *Le Chapeau vert*, a design in lively zebra stripes on grey, malachite and purple against a blue and white ground. The combined frontal view and profile, an element arising from the figure painting in Cubism and employed sporadically thereafter, is now, as it was in 1932, the characteristic leitmotif upon which rich variations are constantly played.

These paintings more than reaffirm the ability of one of the greatest innovators of our time whose early promise is revealed by four significant canvases: the fragrantly nostalgic *Roses* of 1901 in which a somewhat theatrical atmosphere is created by placing overripe flowers against a brooding landscape background; a Negro *Tête*, thickly painted in rancorous green, typifying the period of preoccupation with African Negro sculpture in 1906-07; the magnificently composed ochre, silver and green *Compotier* of 1908 on the verge of analytical Cubism; and the *Femme au Bouquet*, similar in tonality and only slightly later in date.

It is definitely the Spaniard's show: no other artist is represented by more than two examples, and, with the exception of a fine small Braque still-



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PICASSO'S LATEST INVENTION: "LE CHAPEAU VERT"



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"ROSES," 1901, A UNIQUE EARLY RECORD OF THE PRE-BLUE PERIOD

life, none of the other works are related to him artistically. They are there to give a cross-section of his surroundings and to act as measures of his harvest, but, since they are all excellent, the test to which they put him is no sinecure. For example, it is not to the disadvantage of either artist that the well known *L'Artillerie* of 1911 by Roger de la Fresnaye, an objective, monumental composition in tricolor, is placed between two of the Picasso 1938 productions.

The highly tempered outline which encircles the graceful *Nu au Collier* of Modigliani gives an unusual roundness to a superbly fragile figure. If the influence of African sculpture appears in the portrait of *Manuello* by the same artist, it is, save for the merest suggestion in the shape of the head and the neck, entirely absent from the nude which strongly recalls the school of Fontainebleau in the impressionable rendering of the contours and in the delicate indication of the necklace. Other treatments of the female figure are found in two Matisse's: the thinly washed rococo sketch, *Le Chapeau fleuri* executed in 1918—the year before he employed the same magnificent hat as the nucleus of his masterpiece, *White Plumes* in the collection of Mr. Stephen C. Clark—and *Le Canapé jaune*, a typical reclining figure surrounded by a visual wealth of gaily patterned textiles which are dominated by the acid yellow of the couch.

(Continued on page 20)

# Toledo's Great Luca della Robbia

## *The Rediscovered Demidoff Madonna Just Acquired*

BY RUTH AND CLARENCE KENNEDY

**A** DELLA ROBBIA that was lost and found again is news. Critics had known that a relief of the Madonna and Child once in the possession of Luca's descendants had appeared briefly in the Demidoff Collection in Florence and then been sold into unknown hands in 1880; but since that time they had known

the work only from a photograph made at the time of the sale. The relief has now reappeared as a recent accession of the Toledo Museum of Art, having been purchased from Duveen Brothers through the Edward Drummond Libbey Fund.

It is a unique example, without replicas, cast all in one piece in a fine-grained clay and coated with a thin, fluent white glaze and the blue always associated with the Robbia name. Perhaps in the course of the firing, perhaps at some later time, a crack developed somewhat below the middle of the relief which was so skillfully mended that it is barely noticeable. Minor and all but invisible repairs have been made on the haloes and the Child's hair, but except for these, we see it just as it left Luca's workshop sometime in the early 'forties of the fifteenth century.

The Toledo relief is among the earliest of Luca's works in the famous medium which he invented and developed. Until his fortieth year he was occupied almost exclusively with the chisel, but from that time until his death, clay, which could be translated either into bronze or ceramics, became his favorite material. Marble sculpture had always been ornamented with some touches of color, a blue ground, a gold halo, a gold patterned border. The stucco variants of marble reliefs which the sculptors of the day were just beginning to learn to cast from their most popular compositions were colored as fully as contemporary paintings on panel. So it was natural that Luca, in looking for a substitute for marble which would be cheaper, quicker to work and less susceptible to damage in the open air, should have hit upon a technique which implied the use of color. The ideal material had always been there at hand, for the pliable clay protected by the indestructible glaze had been used for household wear for a thousand years, but no artist before Luca had seen its adaptability to sculpture. And few others dared to try it, for it requires such skill and patience and foresight. The relief might shrink as much as four or five inches, and the colored powder with which the clay was covered, in melting, fusing and hardening, might slip and leave pock-marks or passages where the red base would show through more than the artist had wished. But Luca was already so proficient in manipulating glaze when he was making the Toledo Madonna, that he was able subtly to distinguish the flesh from the drapery, giving the face a hard, smooth, flawless surface and the cloak and veil a more restless, uneven texture, highly expressive of cloth.

(Continued on page 20)

A UNIQUE LUCA DELLA ROBBIA TERRACOTTA "MADONNA" LATELY REDISCOVERED

RECENTLY ACQUIRED BY THE TOLEDO MUSEUM OF ART FROM DUVEEN BROTHERS







RECENTLY PRESENTED BY MR. PHILIP LEHMAN TO THE MUSEUM OF FINE ARTS, BOSTON

KNITTED ECCLESIASTICAL GLOVES, FRENCH XVII CENTURY (LEFT); AN EMBROIDERED XVIII CENTURY MAN'S CAP (RIGHT)

## MAGNIFICENT TEXTILES *to* BOSTON

*The Unique Lehman Collection Given to the Museum*

BY GERTRUDE TOWNSEND

THE Textile Collection of the Museum of Fine Arts in Boston was started sixty-eight years ago. In the year 1870 the first registered object appears on the Museum's record. It is *Elijah Fed by the Ravens* by Washington Allston. Since one painting can hardly be called a collection, I think we may be allowed to say that the Museum's collection was really begun the following year when several gifts, including paintings and a piece of sculpture, were received. To those interested in textiles as one of the "fine arts" there is significance in the fact that the first number to be entered in the Museum's register for 1871 was assigned to a tapestry, not to a painting. Since then textiles have been added to the collection year by year, but, though many types of design and technique are now represented, inevitably there are still gaps in the sequence, some of which we may never be able to fill. Sometimes, however, unexpected things happen. To one such happening is due the fact that today there are pieces in the collection which a year ago I should have placed in the category of things for which we might hope in vain. For this good fortune we are indebted to Mr. Philip Lehman who, in memory of his wife Carrie L. Lehman, has given to the Museum three hundred and fifty examples of embroidery, lace, and weaving. This collection, which reflects Mrs. Lehman's discriminating taste and knowledge, is far too important to summarize in a few pages. In this, which can only be a brief introduction to the collection, I shall try to give some



RECENTLY PRESENTED BY MR. PHILIP LEHMAN TO THE MUSEUM OF FINE ARTS, BOSTON

XVII-XVIII CENTURY TENT FRAGMENT FROM THE ISLAND OF KOS

indication of the variety and quality of the examples of weaving, embroidery, and lace of which it is composed.

The period covered by the Lehman Collection is approximately four hundred years. Briefly, the fifteenth century is represented by Italian velvet, and the sixteenth century by Italian and Spanish drawn-work and embroidery as well as by ecclesiastical gloves. There are also various types of English and European embroidery and lace dating from the seventeenth century. In this group we find elaborately embroidered secular gloves, small bags and purses, and other articles made for personal adornment or domestic use. Dating from the eighteenth century are infants' garments and christening robes of embroidery and brocade. Samplers recording stitches and patterns parallel the lace and embroidery of the seventeenth and eighteenth centuries. Though many of these samplers give a clear indication of their origin

through the names and dates which form part of the design, or through easily recognized national characteristics, some offer puzzles difficult to solve. The beautifully planned and executed sampler which appears on page 10 offers one such puzzle. It is dated 1738. The crown which surmounts the initials and the date suggests that it was the work of a member of a titled aristocracy. It can hardly be Colonial American and it has not been recognized as English by those familiar with English embroidery. It apparently came from the continent of Europe, but to what country should it be at-



tributed? The work is exquisitely fine, the stitches varied, and the colors of the silks are still fresh and lovely. A peculiarity of the design, the rectangles filled with small geometric or zigzag patterns, I have met in only one sampler outside the Museum's collection. It is in the Victoria and Albert Museum and was published by Leigh Ashton in his book on *Samplers*. The title under the illustration attributes it to Denmark with a question mark, because, though it was acquired in Denmark, the author knows of "a similar sampler in a private collection in Edinburgh where it is considered Scotch."

Two other samplers evidently from the same source as this piece are included in Mr. Lehman's gift. One of these is dated 1704; from the other the date has been ripped out. However, these are not the first samplers of this type to be added to the Museum's collection. In 1901 four samplers, each distinguished by a similar mosaic of rectangles filled with small patterns, were received as gifts. One of these bears no date; the three others are dated 1735, 1737, and 1765, respectively. On all but one there are monograms surmounted by crowns, but the sampler dated 1735 has no crown, only the initials M.S.D. Apparently M.S.D. could not claim a title. All the samplers in this group are beautifully worked in soft yet brilliant colors, and though there are elements in the designs to be found in German samplers, the impression of the whole differs greatly from recognized German types.

One of the most charming pieces of needlework in the Lehman Collection is a panel made up of five strips of embroidered linen joined by bands of point lace resembling Italian *punto a reticello* and edged with points of the same lace. The embroidery is undoubtedly English and it seems to me probable that the lace is also of English workmanship but from an Italian pattern. This dates from the early seventeenth century. The use to which it was put is not self-evident. Perhaps it was intended to cover a more serviceable blanket at a baptism. The gay flowers and fruit, which include the pea-pods so frequently found in English embroideries of this period, are worked with silk in tent-stitch. The gold and silver stems are in raised stitches. Among other English embroideries dating from the

late sixteenth or early seventeenth century are a small bag and a miniature jacket. Both the green ground and the polychrome floral pattern of the little bag are worked in tent-stitch. The embroidery of which the miniature jacket is fashioned was not originally intended for this purpose. Its maker planned and worked a coif,

perhaps for herself. The embroidery, though finished, was never cut out and made up. Down each side of the jacket there is some plain linen. The curved line drawn on the linen to mark the edge of the coif is still visible. Coifs in this style were fashionable in England in the latter part of the sixteenth century. The sleeves of the garment, which may have been made in this form for a figure of the Virgin, are cut from a piece of very similar embroidery.

Among a number of pairs of seventeenth century English gloves one has cuffs made of lobes of stiffened white satin ornamented with floral scrolls worked with colored silk and metal thread. The other, fashioned with great dexterity, has an elaborate design in relief embroidered with metal thread, in which birds and animals are covered with seed pearls. Both pairs of gloves are trimmed with gold and silver bobbin lace. Another English embroidery illustrated on page 10 is an apron dating from the first half of the eighteenth century. Perhaps it is something like the apron Evelina wore when the ill-bred Branghtons called on her in London. To be sure the fashion was then no longer at its height as one of the young ladies pointed out—"This apron's your own work, I suppose Miss? but these sprigs a'nt in fashion now."

A linen cap embroidered in chain-stitch with colored silk dates from about the same period as the apron, but is probably French. Such caps were worn by men to replace their wigs when not dressed for ceremony.

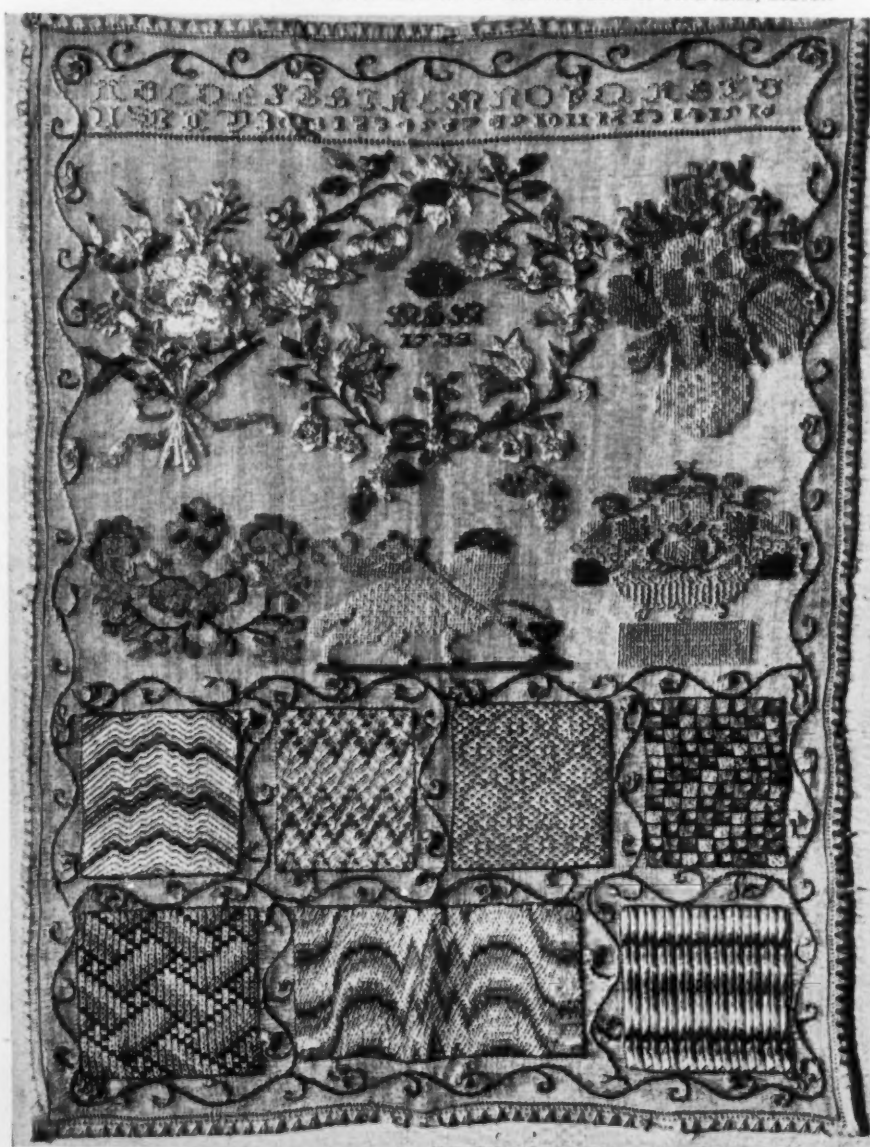
Two pairs of ecclesiastical knitted gloves are among the important items in the collection. The cream colored silk gloves with the I.H.S. in gold on the back of each are probably Spanish and date from the sixteenth century. Gloves of this type in the Victoria and Albert Museum have

been so attributed. The other pair of knitted gloves seen on page 9 with deep embroidered cuffs appears to have been lent to the Victoria

(Continued on page 21)



RECENTLY PRESENTED BY MR. PHILIP LEHMAN TO THE MUSEUM OF FINE ARTS, BOSTON  
AN ENGLISH EMBROIDERED APRON FROM THE FIRST HALF OF THE XVIII CENTURY  
SAMPLER OF UNCERTAIN ORIGIN WITH GREAT VARIETY OF STITCHES, DATED 1738



RECENTLY PRESENTED BY MR. PHILIP LEHMAN TO THE MUSEUM OF FINE ARTS, BOSTON



# Sculpture in the Open Again

## The Guild's Second Park Avenue Show

BY ROSAMUND FROST

THERE is the self assurance of success about the second Park Avenue *sortie* of the Sculptor's Guild which confirms the fact that in just twelve months this venture has developed from a daring experiment in popularizing art into an institution which will soon be too well established to require championing. The mechanics of this year's presentation alone cannot be too highly praised. Landscaping of the plot, far more elaborate than before, serves both to set off a few pieces at a time in enwreathing galleries of greenery and to give more spacious general vistas. Two levels have been used to advantage with the result that the enclosure at 30th St. appears larger than last April. As the labor involved was all contributed by the sculptors themselves it deserves special mention and one is gratified to learn that the set-up will remain intact for no less than two months.

A distinct advance is seen in the sculpture itself. There are fewer haphazard, unfinished looking pieces, work is technically smoother and more proficient—one might even say more conservative in the sense that it is less experimental. For most of these artists have by now struck out along a given line with the continuity and logic which alone can be the basis of an authentic style.

Among the large figures the conciseness and dignity of Slobodkin's *Lincoln, Symbol of Unity* set it apart from the many painfully overdrawn characterizations of our most picturesque national hero. Lincoln is shown as a young man—a farm hand, perhaps—stubbornly obsessed with the idea of grafting together living branches. This is a quiet sort of dramatics, but its emotional content powerfully invades the sculptural form. The enlarging of

"DRILLER," GOODELMAN'S PLASTER STUDY  
SCULPTOR'S GUILD: OUTDOOR EXHIBITION



SCULPTOR'S GUILD: OUTDOOR EXHIBITION  
"LINCOLN, SYMBOL OF UNITY" BY SLOBODKIN

sense of strength and freedom. This artist's sandstone *Bear* is among the good animal pieces, though bears are easier to carve than girls. In his *Driller* Goodelman has given us compositional unity satisfying as Barlach's, but less linear, more three-dimensional. One may look forward to seeing this piece carved in the limestone the artist handles so competently in the memorial head of his son and in the memorable mother and child group of last year. Cornelia Chapin's animals need no introduction—one has the feeling they always have been there. Her standstone relief is proof that a living theme may be adapted to the same conventions that dictated the full-length heiratic figures of ancient Egypt.

Two reliefs stand out with remarkable power: Baizerman's hammered copper *Exuberance*, with its marvelously controlled, intertwining forms, and (Continued on page 22)



SCULPTOR'S GUILD: OUTDOOR EXHIBITION  
DE CREEFT: "SATURNIA," LEAD

the figure has not daunted Slobodkin, who has evidently known how to re-adapt his artistic cannons during the process of transforming the small model into its present heroic reality.

The presence of Zorach's *The Embrace* of 1932 Museum of Modern Art fame, introduces the progressive note upon which the Sculptor's Guild should thrive, and its acceptance by the general public—out of doors—scores a triumph over the type of censorship which recently banned a well known art periodical for reproducing "nudes." (For those who find it hard to dissociate erotic implications from sculptural reality we may draw up a preliminary list of *Ledas* headed by Michelangelo's Bargello group.)

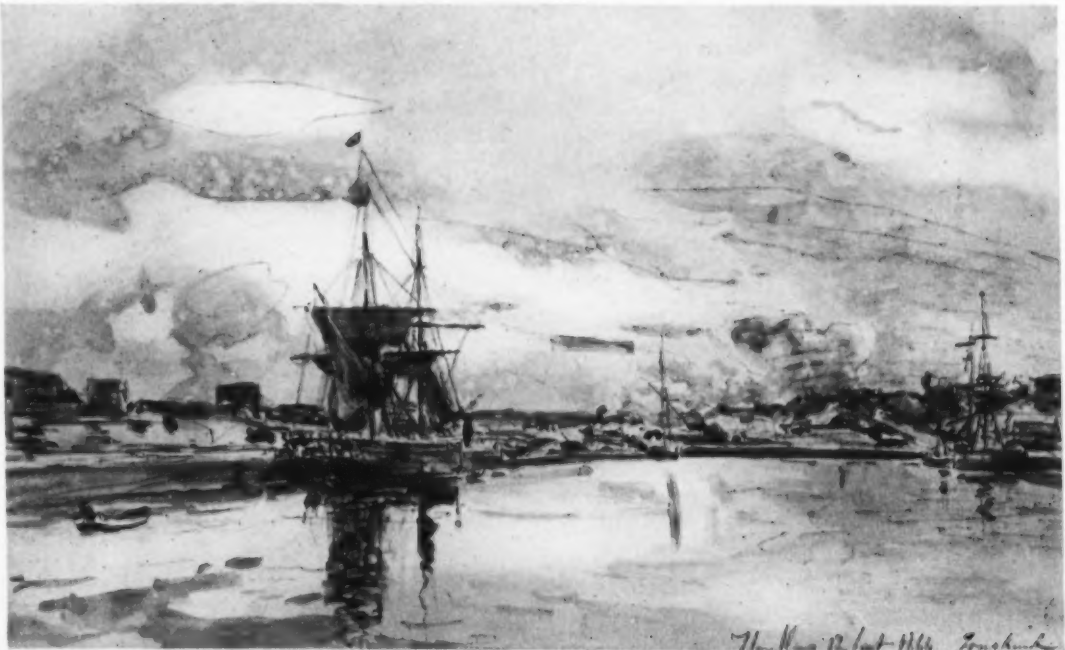
The finished production of Concetta Scaravaglione, though one of the numerous legitimate progeny of Maillol, has a dreamy quiescence which is entirely its own. The knowing composition, the rhythmic progression from small to large forms, the tenderness of the gesture between *Mother and Child* (reproduced on the cover of this issue) give fresh life to what in themselves have become stale, classical attitudes. Another full length figure of distinct quality is Davis' *Girl* (reproduced in THE ART NEWS for May 7, 1938) with its expert granite carving and invigorating

# JONGKIND

## 1st New York Show of an Early Modern

BY JEANNETTE LOWE

**J**OHANN-BARTHOLD JONGKIND, although most of his life was spent in France, was Dutch by birth and Dutch in his spiritual ancestry, a direct descendant of his forbears Ruysdael and Vermeer possessing that sympathy and intimacy with nature which enables a painter to transcribe a scene as a poetical interpretation. Never well known in this country, his work is being shown for the first time in a comprehensive way at the Carroll Carstairs Galleries, and it offers an opportunity to trace his influence upon the French Impressionists, Monet who called him the father of modern landscape and Boudin who said that he opened the door through which all the Impressionists entered. The intuitive sense of atmosphere which he can express in a few suggestive strokes of the brush, the wet sky, the shimmer of blue-green on a meadow is visible in Jongkind's watercolors as early as



EXHIBITED AT THE CARROLL CARSTAIRS GALLERY



EXHIBITED AT THE CARROLL CARSTAIRS GALLERY



"ST. CLAIR," A  
WATERCOLOR IN  
JONGKIND'S LATE  
STYLE, '69 (LEFT)

THE WATERCOLOR  
"HONFLEUR AVEC  
BATEAU," DATED  
1864; "LA MEUSE  
A DORDRECHT,"  
1857, OIL (LEFT)

1862, and many of the paintings in the present exhibition imprison light and space with the power of generalization of the great painters who first sought the open sky. In their freedom and spontaneity and fullness of expression they follow a great tradition. If he anticipated the Impressionists in his delight in the ephemeral, he never lost sight of the eternal aspects of nature.

Perhaps his painting of the sky is most expressive of Jongkind's special quality. Certainly his feeling for the texture and illumination of clouds, their mass and movement through space is apparent in both the oils and watercolors. In *Le Moulin—Soleil levant*, one of the earliest paintings in the exhibition, he gives the whole atmosphere in his sky. It is not achieved in a single patch, but, small in compass, one feels the huge palpitating sweep with all its differentiation of airy clouds. All of the interest centers upon the sky, the outline of dark trees, their foliage like the surface of a sponge, and the bleak form of the windmill only a foil for its beauty.

Again in the chilly *Patineurs* the glistening, opalescent surface of the ice is no more eloquent of the scene than is the wintry sky, with its delicate grey masses against which fly a handful of lonely birds, and which serves as much more than a background for the broom-like branches of bare trees. And one would need to see no more of *Le Port de Honfleur* than its azure sky and fluffy clouds to catch the feeling of the gay, breezy scene.

(Continued on page 21)



# New Exhibitions of the Week

## POETIC AND ORIGINAL SCENES BY A SELF-TAUGHT PAINTER, MARIO BACCANTE

THE simplified manner of Mario Baccante, who is exhibiting at the Douthitt Galleries, furnishes the ideal background for a display of his opulent inventiveness in color and pattern. If he is largely self-taught, his avoidance of the furbelows of perspective and modeling seem to be the result more of extreme sophistication or Olympian indifference than of naïve "primitivism." Working in Greenwich Village and in Woodstock, he has avoided a plethora of influences which might have seduced a less strong personality, and his sureness, his control, and his highly original charm give to his work a welcome novelty.

Unemotionally, and with great fertility, he conceives calico-striped sun rays descending on to a broad stratified landscape from a grey sky rendered in geometrically scalloped brush strokes. He completely adjusts his palette to his subject matter employing nothing but golds for *Autumn*, nothing but a single shade of white relieved by a joyous elaboration of varied pattern for *After Snow in the Woods*. In a delightful picture, *Foggy Morning*, a brilliant procession of gay flowers descends a gentle slope against a taupe curtain on which a house is faintly indicated.

His brushing is as varied as his color, and as suited to the business at hand: in *Mountains Before Sunrise* the gnarled trunk of a tree is depicted in thick impasto against the flat emerald, rust and purple of hills and sky which, in their atmospheric effect, strongly recall oriental landscapes. Even his early *Still-life with Instruments* reveals, in its simplified composition which approaches abstraction, a native ability for design which had little need for training. D. B.



EXHIBITED AT THE DOUTHITT GALLERIES

CHINESE AND PERSIAN ELEMENTS IN BACCANTE'S "MOUNTAINS BEFORE SUNRISE"

## A DECADE OF WORK BY DAVID BURLIUK, A BRILLIANT EXPERIMENTER

SIMULTANEOUSLY with an exhibition of his work at the Phillips Memorial Gallery in Washington, stimulating paintings made by David Burliuk during the last ten years are being shown at the Boyer Galleries. The artistic creeds of this highly active, widely travelled Russian have had literary as well as plastic manifestation, for in addition to excursions into the field of poetry, he has been a journalistic exponent of Russian Cubo-Futurism and the German Expressionism of the *Blaue Reiter* group. It is perhaps because of a complex of influences that his expression in painting, for which a wealth of technical equipment is at his command, is sometimes overburdened by concepts which are either entirely external to painting itself, or are the unfortunate result of experiments

in the idiom of other artists. However, that the fruits of his intellectual fertility are never without interest is manifested by his recent *Lover of Books* showing, in a frenzy of earth-tone impasto, a victim of too much reading gone mad with the printed page. Also striking, if not altogether successful, is the new *Egg Robbers*.

But he is at his best when he confines himself to visual problems in his own manner. There are floral pieces wherein the magnificently executed details are subordinated to a carefully considered composition and set off by richly iridescent blue and violet backgrounds. There is the portrait of *Mrs. Burliuk* in which the smooth enamel of the skin and the Delft and white porcelain landscape contrasts with the dress and hair rendered in thick paint squeezed directly from the tube. *Halibut Point, Massachusetts* is a masterly staccato of brush daubings tied together by simplified black line drawings.

Included in the exhibition are flat green and brown landscapes

painted a decade ago under the influence of Eilshemius, slickly dark figure pieces bespeaking a personal brooding symbolism, and colorful New England scenes inhabited by pathetically expressive human beings.

Burliuk alternates between the use of thick and thin paint, but his latest departure—complete relief in brilliant tones applied directly from the tube—reveals his ability to control the medium even in the most daring ventures, and gives promise of interesting things to come. D. B.

## FANTASIES BY DAVIES

TWELVE paintings by Arthur B. Davies at Ferargil's amplify the exhibition held this winter at the Sullivan Galleries. In the latter the early and middle period of Davies'

work was represented. Now the work of his last eight years is on view, and his lyrical paintings assume new forms. *Maenad Arabesque* is Arthur B. Davies at his best in the familiar romantic landscape with its group of nude women. Here he has achieved the remarkable interweaving of pattern in which the rhythmic figures seem part and parcel of the background, itself so eloquent of dreamy distances and far off hills. The light which falls upon the scene bathes the figures in the same soft grey-blue as the landscape so that they are inextricably bound together. More interesting are these figures in motion than are the groups which Davies painted so often as muted and motionless, engaged in some religious ritual. These are running girls, dancing and diving, and they create a world as remote and ethereal as Tennyson.

*Appennines*, with its layers of hills into which the town is folded, and threaded by the drifting green of trees, is curiously constructed. Its color is predominantly an earthy red, and the tiny figures of white cattle which promenade below the hills are amazingly well incorporated into the whole.

Addison Burbank calls his exhibition, in another room, "Guatemala

Profile." In watercolor, which is pallid compared to most of the versions of this lush region, he paints the sunset and the cliffs and the people with the ease of one who knows his subject well. J. L.

### VITAL, DRAMATIC WORK BY SOLOTAROFF, PAINTER AND STAGE DESIGNER

A STRONGLY racial feeling pervades the paintings by Solotaroff now on view at the A.C.A. Gallery. Possibly his background as scene designer for the Artef Theater emphasizes the dramatization of his feelings in terms of the persecution of his people, but there is hardly a canvas in the current exhibition which does not reveal the tortured spirit of one who is aware on all sides of human misery. His color is rich and eloquent and especially where he lights his harmonies with white they clothe his tragic themes in brilliant hues.

The swarming crowd of *Exodus* glows with color as it sweeps forth. *Side Street, Park Row* is striking because its crowds are like a stream between the two high walls. One or two of the heads are interesting, particularly *Head of an Old Man*. Recalling the color and style of Chagall, throughout his humor, it is a face of strength and wisdom. *Early November* is one of the few canvases which deal with shapes rather than emotions. Here the planes of buildings are seen from an interesting angle and the painter has made of them a pattern of strength. *Boardwalk*, more a spectacle than an expression of passionate feeling, shows Solotaroff in a mood which is all color, filled with the sense of crowds on a holiday. J. L.

### TOPICAL SCENES IN AN APRIL VARIETY GROUP EXHIBIT

APRIL Variety Show" lives up to its name at the Sutton Gallery where a score of artists contribute one or two paintings each. They range from the clearly rendered *Men at Work* by Maurice Kish, who senses his volumes so acutely that each building in his city scene seems to stand free, to Nathan Hoffman's small landscape painted in singing greens. *Watermelon Venders* by Ellis Wilson exploits both the shape and color of the fruit and handles the large group of figures with skill. Lawrence Lebduka, in *Mopping Up*, retains the fresh clear quality of his imaginative animal paintings, but poses a social problem rather disconcertingly in the same objective manner. *A Summer Day* by Anne Goldthwaite, with its red

hammock and shady green woods, creates a delightful atmosphere which is all her own. The unruffled peace of the scene communicates itself to the spectator so alluringly that one dreams of picnics and excursions without alarums wholly inconsistent with April. J. L.

### TWO GENERATIONS AND TWO STYLES: THE EARLES IN A FATHER & SON SHOW

A CONTRAST in styles so sharp that it is difficult to explain characterizes the two groups of paintings by Ferdinand Earle and his son Eyvind at the Morgan Gallery. All the difference between a tight, almost painfully realistic way of painting and the highly sensitive perception of atmospheric mood in terms of fluid wash lies between these two painters, and it is hard to realize that one has been the teacher of the other.

Watercolors which convey the soft mist on hillsides no less romantically than the smoke which puffs from a locomotive are the work of Eyvind Earle. He has given to railroad stations and tracks an interpretation so poetic that *Along the Erie Railroad* will remain in this reviewer's mind as a *tour de force* in seeing the world through rose colored glasses. *Rain Clouds*, *The Snow Fall*, *The Ramapo Hills*—such subjects offer him material for his delicate perception and highly skillful technique and they are no less delightful. Beside them his father's matter of fact view and indifferent color leaves nothing and suggests little to the imagination of the spectator. One does, however, hail him as a teacher who allows his pupil to develop his own means of expression, superimposing nothing either in style or in approach. J. L.

### GALLERY MEMBERS MAKE A SUBSTANTIAL ANNUAL SPRING SHOWING

THE two hundred oil paintings and pieces of sculpture which fill the four rooms of the Studio Guild comprise the members' annual exhibition in this media. Though such overwhelming variety is naturally hard on both artist and spectator, some of the items are included to the advantage of both parties: the wind-blown silver sands of Daytona Beach by Hugh F. McKean; the highly colorful picture of well-painted sunlight, *Spring in the Valley* by Aimee Ortlip; an exotic landscape by Amos Lee Armstrong; a pink street scene with photographic detail by Frank Callcott; an abstraction by Agnes Pelton; a winter scene by Vermaadee Griswold; and a charming picture of a snow-covered New England church by Polly Plume. Paintings by Edith Bry, John W. Clancy, Julius Delbos, Hazel Finck, Ruth Gayler, Ann Hobdy, Nils Hogner, Irene Mills Luke, Elizabeth Pratt and Guy Wiggins also refuse to be eclipsed by the crowd.

On the whole, the portraits are less good than the landscapes and still-lives, though there are effective contributions by Margaret Farnsworth, Julia Kahn, Valeria O'Connor and H. Willard Ortlip.

Among the sculptures are lively bronze animal groups by Anna Hyatt Huntington, an impressive wood carving by John Rood, a pathetic and well built group by Georgine Hunt, and a good female figure by Katherine P. Cole. D. B.

### TWENTY PORTRAITISTS; SCREENS BY BIRT

IN AN exhibition of over twenty paintings, all portraits, at the Tricker Galleries, work by Ivan Olinsky and Katherine Van Cortlandt stands out. *Rose*, by Olinsky is the portrait of a girl wearing a yellow blouse. His handling of the light and the sitter's casual pose make it interesting in a group of pretty conventional paintings. *Prunes* by Miss Van Cortlandt has caught the childish en-



EXHIBITED AT THE SUTTON GALLERY  
FORCEFUL COMPOSITION AND THREE-DIMENSIONAL EFFECTS IN KISH'S "MEN AT WORK"



thusiasm of her subject, who attacks her breakfast in admirable good spirits. The painter has incorporated the figure itself into surroundings which are a definite part of the composition, so that the pattern as a whole is well integrated.

Helen Birt's decorative screen and panels are executed in metallic paints which give them an interesting surface, the new palladium being very soft and shining in its effect. J. L.

## WATERCOLORS OF THE SEA BY WHORF

JOHN WHORF, to whom an entire section was devoted in the recent International Watercolor Exhibition at The Art Institute of Chicago, is having a current local showing at the Milch Galleries. It is easy to see why the authorities of the International chose the work of this artist to help balance on the American side the weight of a large group of Matisse's, for he gives a strong and dignified recitation of the best features of the conservative aspects of our tradition. There are scenes reminiscent of Homer which capture both the wetness of the Atlantic coast in a storm, and the wind-swept expansion of sun-bathed sandhills, and there are, bathing in tree-enclosed pools, delicately treated nudes whose opalescent flesh tones recall the manner of Sargent. Papers devoted to hunting, horsemanship and camping echo the American love of the out-of-doors in an accomplished and free, if not spectacular, manner. D. B.

## POETRY OF NATURE SENSITIVELY PAINTED BY ALBERT ALEXANDROVITCH

A FIRST one man showing of Albert Alexandrovitch at the Bonestell Galleries consists of paintings, many of them of the sea, all of them concerned with the artist's reactions to nature. The marines are dramatic, the rocks bold and the heavy sea swirls angrily, its blue-green foam a part of the strong pattern. They are inclined to be ponderous.

More interesting are such studies of atmospheric effect as *Poor Sunflowers*. Drooping in breathless heat, devoid of rain, they seem to breathe faintly and to gasp for air. Quite the opposite in feeling and as sensitively perceived is *Wind*. Its mauve forms are almost indistinguishable as they bend before the gale. One or two still-life paintings are more restrained, *Corn Flowers* a discreet little bouquet and a group of objects with a decanter in it are painted in a dark but effective palette. J. L.

## DECLAMATORY PANELS BY BERDECIO AND PRINTS BY BORNE

TWO portraits of *New York* at the Delphic Studios are the outcome of an effort by Roberto Berdecio to find a new vocabulary for a new realism which he calls "dialectical." Through panels such as these, which recall somewhat the murals of contemporary Mexico and do indeed derive from them, Berdecio hopes to find an art which shall correspond to the dynamic world of the present. They have definitely a contemporary flavor, with their definition of force and modern tempo. The medium of nitro-cellulose and, as tools, the mechanical brush and compressor have been used in their construction. It is not surprising, therefore, that the result is more mechanized and less flexible than if paint and brush had been the implements. Berdecio calls these "archaic."

A large group of etchings by Mortimer Borne hangs in another room. Most effective are his simple line drawings which often are humorous and always more articulate than the more involved compositions. *Rainy Night*, however, shows the artist as an unusually skillful manipulator of light and shadow. J. L.



EXHIBITED AT THE MILCH GALLERIES

AN ATLANTIC STORM IN THE HOMER TRADITION: WHORF'S WATERCOLOR, "WRECKAGE"

## ROUNDOABOUT THE GALLERIES: SIX NEW EXHIBITIONS

AN INGENUOUS type of portraiture by Toby Kernan now to be seen at the Newhouse Galleries consists of representations in needlework of such paintings as Hals' *Laughing Cavalier*, Dürer's *Erasmus* and several interpretations of Queen Elizabeth. The dress, of course is particularly well rendered with emphasis upon the richness or delicacy of fabrics and embroidery, the subtleties of facial expression being less satisfactory. Kernan does achieve effects in them even which are amazingly lifelike, but the limits of this medium are fairly circumscribed.

PAINTINGS by Leonhard Zechlin, a German born artist who was trained in Minnesota and abroad, show a study of the superficial aspects of the work of Cézanne and other modern giants. His work at Contemporary Arts is, for the most part, loose, sketchy, and not well put together. More care, application, and attention to finish would enable him to use to better advantage a real talent for design and color combination.

NATURAL patterns formed by objects in a landscape, whether they be the towers and bridges of New York City or the bathing boxes on the beach of a Channel resort, are the chief artistic concern of Norah McGuinness who, in a series of freely treated paintings at the Reinhardt Galleries, records their shapes in broad, loose brush strokes.

AT THE Morton Galleries the group of paintings by Renouard is notable more for his skill in describing still-life than it is in landscapes or views of the seashore. Green apples appear in several of the arrangements and are astonishingly round and real. In *Green Bowl* they are introduced and with the ruby red of a glass tumbler are well compared both in surface interest and in color and shape. *Seaman's Wharf* contains a skillful representation of water, with its glint of lights and synthesis of color, but one returns with most pleasure to the artist's painting of inanimate subjects.

THE members of the Fifteen Gallery Group had the fortunate idea of displaying objects from their private collections, and a thoroughly lively show is the result. Included in half a hundred varied items which range from Cambodian carvings to Raoul Dufy, are a landscape and an agile drawing by Segonzac of Isidora (Continued on page 22)



EXHIBITED AT THE MUSEUM OF ART OF THE RHODE ISLAND SCHOOL OF DESIGN

A PANEL OF THE POPULAR SCENIC WALLPAPER SHOWING AN "ITALIAN LANDSCAPE" PRINTED BY JOSEPH DUFOUR, PARIS, 1795

## 100 YEARS *of* WALLPAPER *on* PARADE

### *A Review of Providence's Extraordinary Collections*

THE golden age of wallpaper—the century between 1740 and 1840—is currently being brilliantly represented at the Museum of Art of the Rhode Island School of Design with a selection of examples from the famous Huard Collection whose five hundred-odd pieces were an outstanding museum acquisition of 1934. The general scarcity of such works and their recent return to popularity in America make this a rewarding exhibition, for here may be found the names of all the great French designers who brought this art to its ultimate flowering: Reveillon, the firms of Dufour and Leroy, Robert and Granard, Jacquemart and Benard and many others.

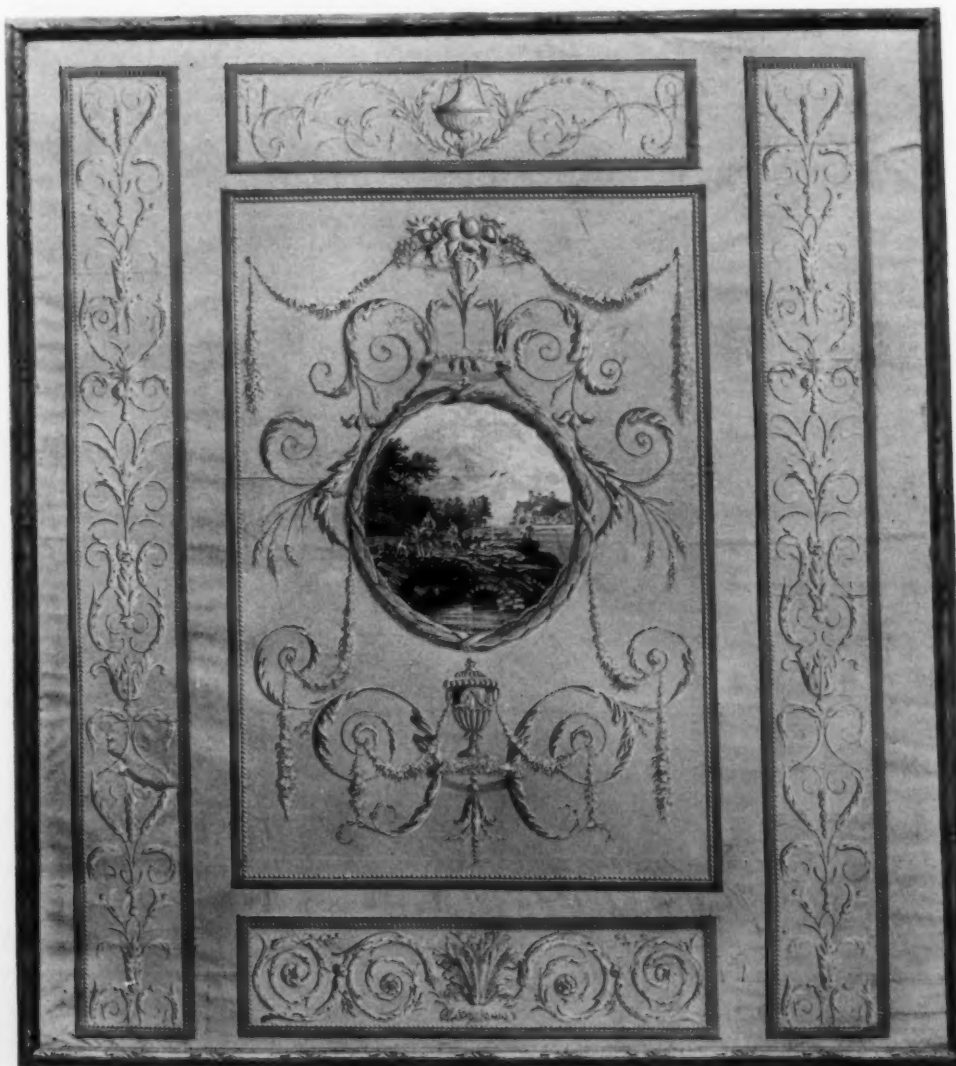
Until the eighteenth century the use of wallpaper in the present fashion as a wall covering was not common, though, with the advent of new technical discoveries facilitating the reproductive processes and improving the quality of the colors, the industry developed rapidly. At one time papers were backed with canvas and mounted on wooden frames. This allowed for an air space

between them and the wall making for their better preservation from dampness and facilitating removal without injury.

It was the Dominotiers, a group of men in France who made the so-called domino papers for book bindings and inside covers, who first introduced decorative papers for walls. Several examples of this early type appear in the Museum's collection and have a distinctive charm of their own.

Wallpapers were at this time made with stencils and colored by hand; then a process of printing from a block was used and still later it was discovered that the designs could be printed with color. The first continuous rolls were made in 1829 by Zuber in Alsace, prior to this the rolls having been made by pasting sheets together.

All these different processes are represented in the Huard Collection. There are also a number of drawings of original designs. Borders, friezes, overdoor papers, medallions, and scenic papers present a wealth of decorative detail and fanciful subject matter. The



EXHIBITED AT THE MUSEUM OF ART OF THE RHODE ISLAND SCHOOL OF DESIGN

DECORATION WITH LANDSCAPE MEDALLION BY ARTHUR AND GRANARD, 1790

(Continued on page 20)



# ART THROUGHOUT AMERICA

## NEW YORK: WINLOCK'S RESIGNATION AND U. S. PURCHASES AT THE METROPOLITAN

NEWS that the resignation of Herbert E. Winlock, Director of the Metropolitan Museum of Art for the past eight years and associated with the institution for over thirty-two years, has been regretfully accepted by the Trustees of the Museum, comes as this issue goes to press. Impaired health has necessitated this step on the part of Mr. Winlock, who, however, will remain with the Museum as Director Emeritus and consultant advisor to the President. Until further notice William M. Ivins, Jr., will continue as Acting Director of the Museum, a position which he has held since November, 1938.

Seven more contemporary oils purchased by the Metropolitan Museum through the Hearn Funds have come to swell the Museum's newly formed collection of American painters. Among canvases not previously exhibited are *Still-Life with Apple* by George Grosz, a warm-colored study of fruit, nuts and a straw-wrapped wine bottle painted in 1937 and exemplifying Grosz's new interest in textural effects. The canvas was acquired through the Walker Galleries. Another distinguished still-life, also new to the public, is Marguerite Zorach's *Shells and Things* in which the objects are arranged with this artist's customary sensitiveness to design and rendered in a rich and varied palette of whites.

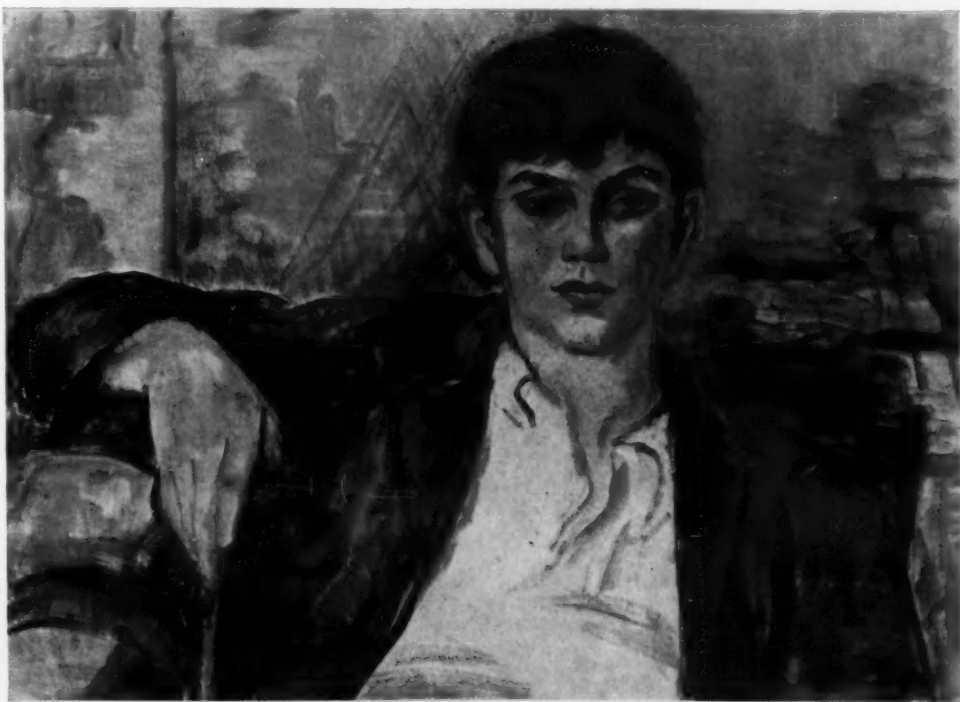
The one landscape in the group is an oil by the popular watercolorist Millard Sheets which was purchased from the Milch Gallery who gave the artist his first local one man show last year. Depicting the California scene which has supplied the painter with so much thematic material, *The Birth of Spring* is a symphony in greens accented by the figures of horses so often recurring in Sheets' canvases. A social note is struck in William Gropper's study of Spanish refugees entitled *Homeless*, which has the distinction of being this artist's second painting to enter the Museum. It was acquired through the A.C.A. Gallery who have extensively exhibited his work.

A very striking portrait is by Antoinette Schulte, a young American painter working in France whose 1936 one man show at the Marie Sterner Galleries brought her a well deserved success. The picture, entitled *Pierre*, shows a boy in a blue jacket which is rendered with ease and freedom of brushstroke as well as remarkably character analysis. *Contemplation* by Edna Reindel is an attractive

flower study acquired through the Macbeth Gallery. The title has reference to the small figurine perched on a book against a vase of flowers rendered with Miss Reindel's characteristically proficient draftsmanship and suavely enameled brushwork. The one figure study in the group is by Georgina Klitgaard and was acquired through the Frank K. M. Rehn Galleries. Though Mrs. Klitgaard is best known for her Woodstock landscapes her ability to handle the animated figures of a nurse and baby are well demonstrated in *Girl and Child Under a Pine Tree*, warm in color and rich in life and vitality. Though her work figures in numerous museums, this is her first canvas to enter the Metropolitan.



RECENTLY ACQUIRED BY THE METROPOLITAN MUSEUM OF ART  
MARGUERITE ZORACH'S STUDY IN TONES OF WHITE: "SHELLS AND THINGS"  
"PIERRE," A PENETRATING CHARACTER ANALYSIS BY ANTOINETTE SCHULTE  
RECENTLY ACQUIRED BY THE METROPOLITAN MUSEUM OF ART



flower study acquired through the Macbeth Gallery. The title has reference to the small figurine perched on a book against a vase of flowers rendered with Miss Reindel's characteristically proficient draftsmanship and suavely enameled brushwork.

Recognition of Nanteuil's merit by the Court also took the more tangible form of his appointment as designer and engraver to the King, and Louis later followed this up, at Nanteuil's suggestion, by declaring that engraving was free and distinct from mechanical arts, and its practitioners were pronounced entitled to the privileges of other artists.

Simultaneously the Museum announces one of the most impor-

## PHILADELPHIA: NANTEUIL

THE collection of French engravings by Robert Nanteuil bequeathed to the Philadelphia Museum of Art by the late Ellis Ames Ballard has just gone on exhibition at the Museum.

These engravings, some two hundred and thirty in number, represent what is for pure technique the highest development of the art. With one or two exceptions they are all portraits, usually quarter lengths, but in their scope they epitomize the France of Louis XIV. Nanteuil is an inspiring example of a man who set out to do one thing only, but learned to do that one thing so well as to place him in a position of preëminence.

Quite naturally, Louis himself looms largest in Nanteuil's work; there are no less than eleven plates of the sovereign, and they give an excellent idea of the haughty appearance, the concealed expression of the demigod during the happiest period of his life. The councillors are represented also — Mazarin, crafty and sly; Colbert, able and generous; Fouquet; LeTellier, and Lionne. LeTellier, Nanteuil's greatest patron, has no less than ten portraits, which represent some of the master's best work, while the plate of Fouquet is an historic document, a piece of subtle charac-

terization done in the engraver's most finished style.



tant accessions of the year in the form of a group of fifteen water-colors by Winslow Homer, the gift of Dr. and Mrs. George Woodward of Philadelphia who acquired them directly from the artist. The collection is almost equally divided between West Indian and Maine subjects but gains special interest from the fact that only two of these were previously seen at the museum on the occasion of the Winslow Homer exhibition a few years ago. The same generous donors have further enriched the Museum's American collections by four other canvases by lesser known nineteenth century painters.

### CHICAGO: THE ART SOCIETY'S FIFTIETH ANNIVERSARY EXHIBITION

THE Chicago Society of Artists is currently celebrating its fiftieth anniversary—possibly a unique record as far as art societies in Chicago are concerned—with an annual exhibition of painting and sculpture by members of the Society which will remain on view for two weeks.

Although this Society is one of the oldest in Chicago, it is also one of the most progressive. It is conducted on a strictly professional and democratic basis, is tolerant of all forms of sincere expression and every year adds some of the younger and more promising painters and sculptors to its membership. At present the group numbers about one hundred members of professional standing, belonging predominantly to the more modern ranks of Chicago artists.

Prize winners in the current display include John Stenvall, whose *December Day* won for him the Gold Medal of the Society, Fritz Brod, awarded Silver Medal for *In the Smokies*, and Todros Geller whose *Jeremiah* won for him the Bronze Medal. Honorable mentions were distributed among Florence Arquin, Elise Donaldson and Emmanuel Viviano.

### CLEVELAND: SOUTH GERMAN SCULPTURE

TWO important pieces of late German Gothic religious sculpture exemplifying the rival schools of Landshut and of the Chiemgau have recently entered the collections of the Cleveland Museum of Art as purchases of the Wade Fund. Both these works came from the famous Schuster Collection of Munich whose dispersal last year brought into the market many unique examples of German sculpture.

The first of these is a *Crucifixion* by Hans Leinberger, the leading personality of the School of Landshut, which is among the most poignant and dramatic of his sculptures as well as being modeled with an attention to detail which places it between 1525 and 1530, the period of the artist's foremost productions. Together with its profound emotional content there is a sophisticated refinement in the figure and in the handling of the flickering drapery in particular which foretells the elegant stylizations of the approaching Renaissance. Numerous minor resemblances connect this figure with Leinberger's late masterworks, the Munich *St. James the Lesser* and the great Landshut *Man of Sorrows*.

By contrast with the aristocratic art of the city and court reflected in the foregoing piece the Museum's second acquisition, which is probably the masterpiece of the Chiemgau sculptor known as the Master of Rabenden, has a quality of homely simplicity more generally associated with the rural art of Bavaria. This *Pietà* has a moving realism which is characteristically carried out in details of hair, drapery and even the skin texture. Though slightly earlier in date than the Leinberger crucifix, it also shows a restless move-

ment in the drapery whose heavy, circular folds have been highly developed. By comparison with many pieces deriving from small villages which have been badly damaged its state of preservation is remarkable, even the polychromy being virtually intact.

### DAVENPORT: SURVEY OF NATIVE PAINTING IN A GROUP OF MUSEUM LOANS

WHEN the trustees of the Davenport Municipal Art Gallery of Davenport, Ohio, decided to present a display of pictures showing the development of American art from its infancy to the present they began to search for an organized exhibition which might already be on tour. However, despite wide interest in this subject no exhibitions of this type were to be found and thus it became necessary to approach the large museums of the country to coöperate in the scheme. Numerous obstacles having finally been overcome a display of some thirty outstanding paintings was finally

assembled which effectively covers the past century in American art and leads the visitor into the progressive ranks of contemporary painters.

Landscape painting is begun with George Inness' *Tiber Below Perugia*, loaned by the Toledo Museum of Art. This painting, executed in the manner of the Hudson River School, stands out in sharp contrast to adjacent works of either John Sloan, Francis Speight, or Georgina Klitgaard.

Dwight Tryon's *Before Sunrise, June*, loaned by the Detroit Institute of Arts, presents nature in a shyly reticent mood rather than an outspoken one. *Spring on a Hillside* by Charles H. Davis is executed in a similar vein, although Davis distinguished himself in American annals mainly for his painting of cloud masses. To him, clouds are living, moving personalities. The latter painting was borrowed from the Cleveland Museum of Art.

The school of landscapists whose main object was to imitate nature accurately is represented by the following among others: Robert Henri's *Cathedral Woods*, Hobart Nichols' *Across the Valley*, Chauncey Ryder's *Snowed In*, and Clarence K. Chatterton's *Pastures After Rain*.

Modern landscape conventions are effectively shown in Francis Speight's *Spring in Manayunk* loaned by the Metropolitan Museum of New York City; Georgina Klitgaard's *Sunny Morning*, loaned by the Rehn Galleries, and John Sloan's *Goats, Sante Fe*, loaned by the Kraushaar Galleries. Ogden Pleissner's *Corn Husker* from the Macbeth Galleries has been the object of much local acclaim.

Distinguished interpretations of American types include Mary Cassatt's *Woman Leaning on Her Right Hand* from the Cleveland Museum of Art; Frank Duveneck's *Head of an Old Man* and Eugene Speicher's *Negro Head*, from the Rehn Galleries.

### WILLIAMSTOWN: A TRAVELING EXHIBIT OF ROUAULT'S GRAPHIC ART

AN EXHIBITION of prints by the contemporary French artist, Georges Rouault, is currently on view at the Lawrence Art Museum at Williams College, Williamstown, Mass. Approximately one hundred and twenty prints have been assembled by the Museum of Modern Art of New York, which is circulating the exhibition, constituting the first comprehensive showing in America of works by Rouault in these media. As a result, a very adequate idea of Rouault's intensely individual art can be obtained.



RECENTLY ACQUIRED BY THE CLEVELAND MUSEUM OF ART

POLYCHROMED "PIETA" BY THE MASTER OF RABENDEN, CA. 1515



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## Toledo's Great Luca della Robbia

(Continued from page 8)

Another change in Luca della Robbia's work is also apparent at about the same time as his change in technique. He had been treating his themes, ostensibly religious, in a purely secular way, his romping children making a "joyful noise unto the Lord"; but in his middle life a greater seriousness comes into his work and the avowedly religious subjects, such as the Resurrection, the Ascension, the Virgin and Child, are handled with a new dignity and restraint. We know that Luca never married and that he considered entering a monastery. Something of that quietist, devotional spirit is manifest in this newly rediscovered Madonna. The Virgin is grave and lovely, she and the Child do not betray too much their closeness to each other—there is none of that mutual tenderness which Luca was later to emphasize in their relationship as at Impruneta and in the Genoese Madonna—she is gentle, fine and reserved; the Child shy and pensive, absently pulling at his mother's veil.

In design the relief has the same simplicity and restraint which characterizes the interpretation of the subject. Two verticals, crossed by two horizontals not quite perpendicular to them and topped by two circles, were all that Luca needed for his basic theme—no sharp angles, no reverse curves, no diagonals—just the right combination of simple motives to produce a sense of quiet and repose. The development of the motives is as unobtrusive as their statement. The vertical reappears consistently in the folding of the veil as it falls from the Virgin's hair and as it drops from the hand of the Child; the girdle quietly and surely follows the axis of the Virgin's arm; the open angle made by her hand and arm recurs in the bend of the Christ Child's arm and in every fold of the veil; the circle of the haloes is explicit again in the neck-line of the Virgin's dress, in the apple which suggest Christ's mission, and is implicit in the shape of their two heads. Most amazing of all the inner harmonies is the correspondence between the slow-moving contour of the veil hanging from the Child's hand and the successive axes of his body, which go first to the left, turn slowly right at the neck, turn left in the same wide angle to the knee and then right again—a correspondence which, in a still more inconspicuous way, is repeated in the axes of the body of the Virgin also.

The rediscovery of this relief, so beautiful in color and texture, in feeling and in design, so simple and sincere and unassuming, reawakens our admiration for Luca della Robbia, who did not merely repeat himself from Madonna relief to Madonna relief, but who, each time he took up the clay, created a new work without whose existence the world would be so much the poorer.

## The Era of Picasso, Young & Old

(Continued from page 7)

A large Bonnard, *La Sieste*, reveals figures sleeping around a luncheon table set against Impressionistic trees, while an expansion of pure landscape is found in Lurcat's sensitively haunting pink and chartreuse study, *L'Orage*. In two still-lives of 1932 Rouault has built up small, beautifully treated compositions in a vein as light as that of the glowing, amber Derain *Fleurs de Printemps*. A Chirico celebration, *Baigneurs*, and a delightfully relaxed Dufy, *Coves*, *The Royal Yachting Club*, complete this rewarding display.

## 100 Years of Wallpaper on Parade

(Continued from page 16)

borders have floral devices, conventionalized rose sprays, garlands, ribbons, scrolls, and butterflies. Soft tones of rose, blue, green, cream, and yellow were used, the distinctive, delicate palette of the period. The scenic papers range from *The Adventures of Don Quixote*, to Italian landscapes, hunting scenes, *The Judgment of Paris*, *The Rage of Achilles* and *The Voyage of Captain Cook*.

Some of the most important and interesting papers in the collection are on exhibition, including a landscape with figures, painted by hand on rice paper, Chinese of the early seventeenth century; several examples of flock paper made by using chopped wool on a surface that had been painted with a greasy varnish, so that the pattern not only has a textile pattern, but feels like a textile. There are also two overdoor designs, one—*Summer*—depicting a scene of gaiety with ladies and gentlemen in gorgeous clothes and plumed



hats, lunching in a garden, the other—*Winter*—of a skating party. Three of the series of *Five Senses*, printed by Reveillon in Paris 1775 and designed by Cietti, *Le Palais Royal* printed by Pignet 1790, with its vivid blue sky and magnificent arched structure, and a famous imaginary scene at the Sandwich Islands from *The Voyage of Captain Cook* printed by Dufour in Macon 1806 are further attractions.

A watercolor in the collection dated about 1785, shows the interior of a shop. Here be-wigged lady and gentleman are choosing wallpaper, or rather the gentleman seems to be doing the deciding while the lady stands by with her little black and white poodle. In the background there are rolls and rolls of paper in stock, and at the left a table with jars of brushes and paste. The plump shopkeeper suggests the prosperity of the business. But by 1840 printing by machine was established, and 1867 marked the end of this most delightful of arts—the production of handblocked wallpapers.

## Jongkind

(Continued from page 12)

Jongkind's amazingly modern drawing with the brush is most apparent in the watercolors. Honfleur again is the subject for one of the most enchanting examples. Here the liquid water reflects a sky summed up in the most direct and arbitrary expression, the delicacy of spars and masts and tiny pennants swiftly generalized in a fairy-like pattern. *St. Clair*, dated 1869, in its free, suggestive description of trees might have been painted today. Vollard quotes Renoir in his *Recollections of a Picture Dealer* as saying, "We mustn't forget to look in at Gerard's. There's a Jongkind there. Such a magnificent sky, and it's nothing but white paper."

While Boudin, with whom he was linked both in friendship and by a career which parallels his own in its misfortune and neglect by contemporaries, saw the world in a predominating grey, Jongkind's more joyous nature played upon the tones of blue. Rivers and meadows as well as skies run the gamut of his intense azure, and often fade mistily into lilacs and violets and pale greens and delicate saffrons.

Particularly lovely are the watercolors of the Dauphiné where he spent his last days. *Paysage du Dauphiné* is exquisite in its fluid color, and two views of *La Côte-Saint André* at different seasons are examples of his preoccupation with atmospheric change. The first, painted in 1870, has an amazing depth of perspective in which the wash is applied with the tiny strokes of separate color for which Sisley and Pissarro were famous. Half of the paper is sky, soft with white splashes of cloud. The bleaker season of the second version, painted the next year is touched with autumn color, and *Bord de Route*, painted only a few years before his death in 1891, is a little gem, with its exquisite variation of the patterns of branches, and again the warmth of autumn mingled with the familiar blue-greens.

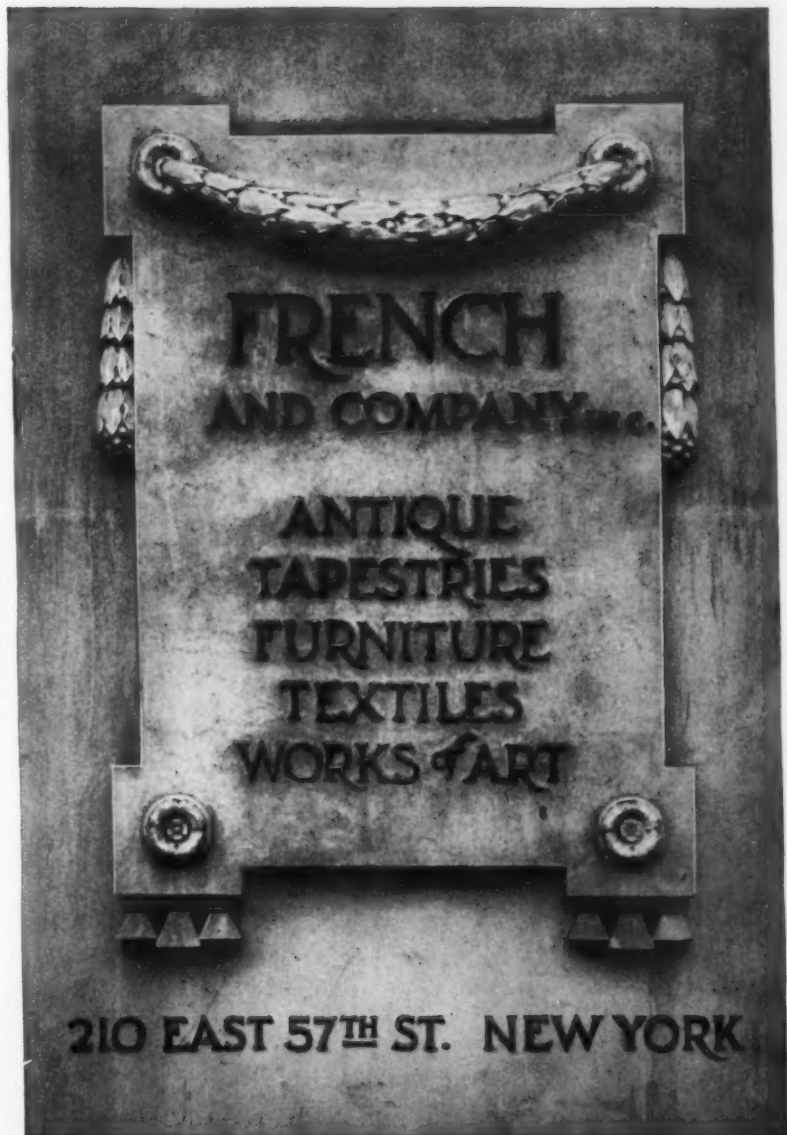
It is interesting in view of the indifference of the public during Jongkind's lifetime, for after a medal from the Salon of 1852 only a few amateurs bought his work, that no one was more ready to recognize his importance than the Impressionists themselves. Signac who wrote a book on his painting calls him the link between Corot and Monet, and places him at the head of the precursors of Impressionism. Certainly the current exhibition is a welcome contribution to one's understanding of his importance as well as in the discovery of a landscapist whose sense of the fleeting aspect of sky and land is made permanent in his work.

## Magnificent Italian Textiles to Boston

(Continued from page 10)

and Albert Museum, then called the "South Kensington," about 1876 by M. Achille Jubinal, for they are illustrated on the last page of the *Handbook of Textile Fabrics in the South Kensington Museum* by the Very Rev. Daniel Rock, published in 1876. One of the gloves was also shown in *Le Livre des Collectionneurs* (Paris, 1885) by Alph. Maze-Sencier. In 1885 the gloves belonged to Mme. Jubinal de Saint-Albin. In the South Kensington handbook the gloves are said to have belonged to Louis XIII. M. Maze-Sencier repeats the more probable tradition that they were the property of Cardinal Richelieu.

To suggest the wealth of Italian embroideries of the sixteenth and seventeenth centuries two pieces have been selected. One, which is



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very like a piece in the Iklé Collection in the St. Gall Museum, depicts a fantastic scene whose source of inspiration seems to have been a confused memory of the story of Perseus and Andromeda.

Most of the embroideries in the collection are English or European, but at least one marks the transition between Europe and Asia Minor. It is a fragment of a seventeenth or early eighteenth century "bed tent" from the island of Kos, in the eastern Mediterranean. It is interesting to compare this fragment with the large bed tent in Mrs. F. H. Cook's collection. The work on both is of fine quality, and the design and colors almost identical. These pieces bear witness to the importance of tradition in determining the character of Greek Island embroideries.

While we may never be able to show the whole of the Lehman Collection at one time, it is proposed to make the current exhibition a permanent one, but from time to time to put other pieces in the cases. In this way it will be possible for visitors to the Museum to enjoy a collection of each piece of which it is a delight to study.

Reprinted from the April *Bulletin* of the Museum of Fine Arts, Boston.

## Sculpture in the Open Again

(Continued from page 11)

de Creeft's leaden *Saturnia*. They are, incidentally, the ideal foil for one another, for Baizerman's are pure, disembodied creations, supernatural as the planetary visions of a Blake, while the inert sensuousness of de Creeft's heavy forms projects the very essence of the sluggish baser metal. This piece nevertheless has a grace and subtlety distinctly lacking in Hovannes' bulbously assertive *Cadence*.

The school of bombast has, of course, a few exponents with Adolf Wolff's ludicrous gorilla entitled *The Beast Dominant*, Dorothea Greenbaum's monstrous head and Lu Duble's lurid libels on the Negro race reflecting discredit on a serious undertaking.

One greets with interest the first complete figure of Hugo Robus who has hitherto identified himself with evocative but fragmentary semi-abstractions. His *Wind* is a strange, whistling creature, but she conveys all the bleakness and the sense of speed. There is also Laurent's nervous, sensitive variant on a familiar torso, Franc Epping's *Scrubwoman*, already admired at the Whitney Annual, Helène Sardeau's emotionally gripping *St. Joan*. Just what Glickman's *Dance Derivative* consists of is hard to see for its slithering forms melt and vanish in the mirror-smooth polish of the golden bronze surface.

Two outstanding carved portraits are by Margaret Brassler Kane and Frances Mallory Morgan respectively. Among smaller pieces which are by no means figurines but sculptures in their own right we must admire Richmond Barthé's *Blackberry Woman*, Alice Decker's sinuous, beautifully carved *Balance* in blond teakwood and Mary Tarleton's *Headless Figure*, with its butter-soft though solid modeling.

From staccato semi-abstractions in metal Cesare Stea has turned to more realistic themes, but the balance of his *Fountain Figure* undoubtedly derives from the salubrious influence of the former. Nat Werner, Nathaniel Kaz, Maldarelli, Cavallito and Harold Cash are further names whose inclusion in these events is rapidly making the Sculptor's Guild a decisive factor in American art.

## New Exhibitions of the Week

(Continued from page 15)

Duncan, paintings by Lange, Hofer and Biddle, drawings by Mestrovic, Hernandez, Goetz and Maillol, etchings by Sloan, and a sculpture group by Archipenko.

A RICH display of Chinese and Japanese lacquers at Yamanaka includes examples from the earliest times as well as a liberal assortment of the virtuoso production of Japan in this medium during the Tokugawa or Edo period (seventeenth and eighteenth centuries). Though the art flourished in the island empire, it originated in China at a very early date, and the most ancient examples in the current exhibition are from that country. Perhaps the most arresting piece is a lacquered stag antler which came from An-yang and is believed to date from the Shang Dynasty. From Lo-lang in northern Korea, an important prefecture of China during the Han period, where recent tomb excavations have disclosed a wealth of excellent Chinese objects, come ceremonial cups. Of Japanese workmanship are a number of small shrines, elaborate inlay boxes and an eighteenth century pictorial lacquer and mother-of-pearl panel.



## COMING AUCTIONS

*Pell et al. Furniture, Porcelains & Rugs*

CHIPPENDALE and other eighteenth century furniture, including both English and American pieces, fine old porcelains and silver, and Oriental carpets, notably silk-woven examples, from the collection of the late Rev. and Mrs. Alfred Duane Pell of New York and Tuxedo, the estate of the late Colin James Sabiston of Scranton, Pa., and other sources will be dispersed at public sale at the Parke-Bernet Galleries, Inc., on the afternoons of April 28 and 29, following exhibition there daily from April 22. Among the most beautiful of the porcelains is a Minton amphora vase glazed olive black with imposed decoration in white of nymphs and amors; this piece signed by L. Solon, one of the most celebrated of the Minton artists, is one of several in the collection displaying the shadow and light effect of the *pâte sur pâte* technique. The fine porcelain table services include a rare Marcolini Meissen dinner service of about 1790, exquisitely painted in soft, blending colors with vignettes of Dutch rural, urban, and harbor scenes. Georgian candlesticks are among the most notable silver items. Outstanding among the Oriental weaves is a Persian silk palace carpet elaborately designed with



PELL ET AL. SALE: PARKE-BERNET GALLERIES

MINTON "PATE-SUR-PATE" AMPHORA SIGNED BY L. SOLON

large concentric cartouches in deep red and sapphire blue, overrun with curling light blue branches enriched with masses of blossoms in harmonizing colors. There is also a Kirman palace carpet thirty by twenty-one feet with quatrefoil medallions and palmettes.

The large division of English and American eighteenth century furniture includes an uncommonly handsome sideboard of Philadelphia, or Baltimore type. The front is divided into a convex middle section and serpentine end sections, all three arranged with drawers and cupboards and the whole veneered with panels of mahogany decorated with white holly inlay. A Chippendale mahogany card table of English origin shows fine carving. An American secretary in mahogany is effectively designed with block-front drawers in the lower part, sunburst carving on the small drawers in the desk section, ogee-framed panels, and a broken-arch pediment.

A group of paintings, drawings, and prints includes a Dutch river scene in moonlight by Aert van der Neer (1603-1677).

*Bahr Early Chinese Carvings and Porcelains*

ONE of the features of the A. W. Bahr collection of Chinese antiquities which will go on exhibition at the American Art Association-Anderson Galleries, on April 22, with property of one

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other owner, prior to dispersal the afternoon of April 28 and 29, is an unusual collection of stucco heads and figures in a cave temple in Honan Province. The heads and figures are practically all of the Sung and T'ang periods, and have the glass eyes and exceedingly realistic features which are unique characteristics of this highly distinctive and separate type of Chinese sculpture. A similar head recently acquired by The Metropolitan Museum of Art is now being exhibited at that institution.

The foreword to the catalogue, written by Arnold Genthe, calls attention to the fact that there is hardly a collection of Chinese art in museums or in private possession which has not been enriched by some object that had passed through Mr. Bahr's hands.

In addition to the stucco heads and figures, the collection comprises archaic jades, early pottery, bronze, iron, paintings on silk, lacquer, and other objects. Particular attention is called to three notable T'ang pieces, namely a very finely carved important tall figure of a bodhisattva, slightly over five feet high, a pair of wooden bodhisattvas, twenty-seven inches high, with slight traces of polychrome; and, among the carved stone objects, an important stone head of Buddha.

The finely modeled pottery animal and figure groups in the collection are exceedingly attractive and include animals, a Ming guardian figure, in green, yellow, white and aubergine glaze and a pair of figural vases with iridescent green glaze. Rare Wei and T'ang pottery pieces are also to be found.

Notable in a group of T'zu Chou, Chun Yao, and Yin Ching ware is a rare Sung decorated T'zu Chou jar with turquoise glaze over the cream and brown of the pottery. In the group of single-color and decorated porcelains are two important K'ang-hsi *famille verte* wall plaques which were shown at the Shanghai Exhibition in 1908 and which are illustrated in A. W. Bahr's *Old Chinese Porcelains and Works of Art in China*; a Ch'ien-lung blue and white 'soft paste' vase; a K'ang-hsi blue and white beaker with rare decoration of white hawthorn branches on blue of unusual depth on a clear white ground; and a rare Ming vase with crackled apple green glaze. Two rare Sung teapots are present in a group of Sung and Ming celadon porcelains.

Chinese paintings, including a very important Ming example on silk; frescoes, bronze, iron, cloisonné, and lacquer objects; and carved jades heighten the interest which attaches to the sale.

### Durborow et al. Collection of Paintings

A GROUP of eighteenth and nineteenth century paintings from the collection of the late Charles B. Durborow, together with property from various estates and owners will be dispersed at public auction at the Philadelphia galleries of Samuel T. Freeman & Company, following exhibition from April 20.

English, American and Continental schools are amply represented. Among the first mentioned may be noted Sir William Beechey's informal *Portrait of Child with Dog*, several characteristic Morelands and a John Crome. Earlier works include a handsome pair of portraits by Francis Cotes, Peter Lely's *Portrait of Martha Elliston* and a Romney. The roster of American painters is a complete one ranging from a Sully portrait through the outstanding figures of the Hudson River School and ending with a study by Glackens. The popular Jongkind and Boudin are complemented by a group of Barbizon painters and other Continental works.



BAHR SALE: AMERICAN ART ASSOCIATION  
T'ANG WOODEN BODHISATTVA

### Read what Edward Alden Jewell

Art Critic of The New York Times  
says about The Art News:

It may be deemed appropriate also, here, briefly to speak of the 1939 Art News Annual, published a few weeks ago. Like its predecessors, this year's volume is lavishly illustrated, thirteen of the plates being in color. It runs to nearly 190 pages. Two articles on Flemish art, one of them by Max J. Friedländer, the other by Leo van Puyvelde, lead off. They have a special pertinence apropos of the exhibition of Flemish painting that opened some time ago in Worcester and is now in progress at the Pennsylvania Museum in Philadelphia.

A very interesting feature of the annual is a quartet of reminiscences by artist, critic, dealer, collector, grouped under the general head: "Four Memoirs of the Growth of Art and Taste in America." These are contributed by, respectively, Walt Kuhn (who tells the story of the Armory Show of 1913), Henry McBride, Dikran G. Kelekian and Sam A. Lewisohn.

Other generously illustrated articles are: "Great Chinese Sculpture in America," by Martha Davidson; "Master Drawings of the Renaissance," by Dr. Frankfurter; "Decorative Art and Life Under the Four Georges," by Frank Davis, and "Thirty-three Masterpieces in a Modern Collection" (that of Stephen C. Clark), by James W. Lane.

Reprinted from The N. Y. Times, April 2, 1939

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## EXHIBITIONS IN NEW YORK

GALLERY	EXHIBITION	DURATION
ACA, 52 W. 8.	Moi Solotaroff: Paintings, to April 29	
Ackermann, 50 E. 57.	XVIII Century Flower Paintings, Prints, to April 29	
American Academy, 633 W. 155.	Platt Memorial Show, to April 30	
American-Anderson, 57th at Madison.	Fytee Rahamin: Paintings, to May 8	
American Place, 509 Madison.	Arthur Dove: Paintings, to May 15	
American School of Design, 133 E. 58.	O'Clare; Lundgren: Drawings, to May 5	
American Woman's, 353 W. 57.	Group Show: Paintings, to May 3	
Arden, 460 Park.	Swedish Costumes: Gouaches, April 26-30	
Argent, 42 W. 57.	B. Todd, H. Book, F. K. Fall: Paintings, April 24-May 6	
Arista, 30 Lexington.	Ethel McPherson: Paintings, to May 1	
Artists, 33 W. 8.	Group Show: Paintings, to May 8	
Art Students League, 215 W. 57.	Nathaniel Dirk: Paintings, to April 29	
Associated Artists, 711 Fifth.	Thomas Benton: Paintings, to May 12	
Babcock, 38 E. 57.	XIX Century Americans: Paintings, to May 1	
Barbizon-Plaza, 101 W. 58.	Y. W. C. A. Students: Crafts, April 26-May 10	
Bignou, 32 E. 57.	XX Century French Painters and Picasso, to May 13	
Bonestell, 106 E. 57.	Alexandrovitch: Paintings, to April 30	
Boyer, 69 E. 57.	George Constant: Paintings, April 24-May 13	
Brooklyn Museum.	International Exhibition: Watercolors, to April 30	
Buchholz, 32 E. 57.	Emil Nolde: Paintings, to May 6	
Carstairs, 11 E. 57.	Jongkind: Paintings, to May 13	
Clay Club, 4 W. 8.	Animal Sculpture, to May 6	
Contemporary Arts, 38 W. 57.	Pietro Lazzari: Paintings, April 24-May 13	
Decorators Club, 745 Fifth.	H. Nordbousen: Paintings, to April 25	
Delphic, 44 W. 56.	A. Tobias: Paintings, April 24-May 6	
Douthitt, 9 E. 57.	Mario Baccante: Paintings, to April 22	
Downtown, 113 W. 13.	William Harnett: Paintings, to May 6	
Durand-Ruel, 12 E. 57.	19th and 20th Century French: Paintings, to April 27	
Eighth St., 52 W. 8.	Maxine Seelbinder: Prints, April 27-May 10	
Federal, 225 W. 57.	Berenice Abbott: Photographs, to April 22	
Ferargil, 63 E. 57.	Arthur B. Davies; A. A. Burbank: Paintings, to April 30	
Fifteen, 37 W. 57.	Group Show: Paintings, Sculpture, to April 29	
French Art, 51 E. 57.	André Derain: Drawings, April 24-May 27	
Freund, 50 E. 57.	American Primitive Portraits, Landscapes, to April 30	
Grand Central, 15 Vanderbilt.	Hibbard; Iacovlev: Paintings, to April 29	
Grand Central, 1 E. 51.	Waugh; Nichols: Paintings, to April 29	
Grant, 175 Macdougall.	E. Weill; Fine Arts Guild: Paintings, to April 17	
Harlow, 620 Fifth.	Russell Flint: Watercolors, to May 1	
Harriman, 63 E. 57.	New England Painters, April 24-May 13	
Kennedy, 785 Fifth.	Disney: Drawings, to April 30	
Keppel, 71 E. 57.	George Bellows: Prints, Drawings, April 24-May 27	
Kleemann, 38 E. 57.	Sanford Ross: Paintings, to May 6	
Knoedler, 14 E. 57.	"Classics of the Nude": Paintings, to April 29	
Kraushaar, 730 Fifth.	John Sloan: Paintings, to May 6	
John Levy, 11 E. 57.	Barbizon School Paintings, to April 30	
Julien Levy, 15 E. 57.	John Atherton: Paintings, to May 9	
Lilienfeld, 21 E. 57.	Duffy: Watercolors, to May 13	
Macbeth, 11 E. 57.	Ogden Pleissner: Paintings, to May 2	
Matisse, 51 E. 57.	Joan Miro: Paintings, to May 6	
Mayer, 41 E. 57.	Brockhurst: Watercolors, Drawings, to April 29	
Mercury, 4 E. 8.	Group Show: Paintings, to May 1	
Metropolitan Museum.	Life in America, 330 Years: Paintings, Apr. 25-June 1	
Midtown, 605 Madison.	Waldo Peirce: Paintings, to May 6	
Milch, 108 W. 57.	John Whorf: Paintings, to April 29	
Montross, 785 Fifth.	Contemporary Chinese: Paintings, April 24-May 13	
Morgan, 37 W. 57.	P. Earle; E. Earle: Paintings, to April 29	
Morton, 130 W. 57.	Renouard: Paintings, to April 29	
Municipal, 3 E. 67.	N. Y. Artists: Paintings, Sculpture, to April 30	
Museum of the City of N. Y.	Theatre Gallery, April 25-September 1	
Newhouse, 5 E. 57.	Alice Reischer: Paintings, to May 6	
Neumann-Willard, 543 Madison.	Living Art, Old and New, to May 1	
N. Y. Public Library.	Cadwallader Washburn: Prints, to May 14	
Nierendorf, 18 E. 57.	Group Show: Paintings, to May 7	
Parish-Watson, 44 E. 57.	Wm. Randolph Hearst Collection, to May 1	
Passedoit, 121 E. 57.	Edwin Dickinson: Paintings, to April 29	
Pen & Brush, 16 E. 10.	Spring Show: Paintings, to May 1	
Perls, 32 E. 58.	Picasso before 1910: Paintings, to April 29	
Rehn, 683 Fifth.	Peggy Bacon; Raphael Soyer: Paintings, to April 29	
Reinhardt, 730 Fifth.	Norah McGuinness: Paintings, to May 1	
Schneider-Gabriel, 71 E. 57.	Diminutive Paintings, to May 1	
Sculptors Guild, Park at 30.	Group Show, to June 15	
Snyderman, 1 E. 59.	English, French, American Miniatures, to April 25	
Sterner, 9 E. 57.	Pennington, Ellett: Paintings, April 24-May 6	
Studio Guild, 730 Fifth.	Annual Paintings and Sculpture Show, to April 29	
Sullivan, 460 Park.	Peter Hurd: Paintings, to April 29	
Sutton, 385 E. 57.	Group Show: Paintings, to April 30	
Tonying, 5 E. 57.	Chinese Bronzes, Pottery, Jade, to April 30	
Tricker, 19 W. 57.	Helen Birt: Decorations, to April 29	
Uptown, 249 West End.	Abbey: Paintings, to May 4	
Valentine, 16 E. 57.	Twenty Modern French Paintings, April 24-June 1	
Vendome, 339 W. 57.	Group Show: Graphics, to April 29	
H. D. Walker, 38 E. 57.	P. Taccard: Paintings, to April 29	
Wax Museum, 209 W. 50.	History of America in Wax, to June 1	
Walker, 108 E. 57.	David Hare: Portraits, to May 6	
Wells, 65 E. 57.	Modern Chinese Paintings, to April 22	
Westermann, 20 W. 58.	Louis Corinth: Paintings, to May 16	
Weyhe, 794 Lexington.	Emil Ganso: Paintings, to May 6	
Wildenstein, 19 E. 64.	"Sources of Modern Painting," April 25-May 20	
Yamanaka, 680 Fifth.	Oriental Lacquer, Paintings, to April 27	

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*T*HIS magnificent mahogany tea table is from the hand of John Goddard of Newport, Rhode Island, who ranks as one of the two best American cabinet-makers of the late eighteenth century. His was a style more essentially American in its character than that of most designers of the period who drew their ideas from Chippendale, Sheraton, Hoppelwhite and the other masters of this productive era in England. The tray top of this example is carved from a single solid piece instead of the edge being a piece of applied moulding. It is graceful in its curves following the movement of the frieze which recalls the breakfront style of chests and bureaus, typically American and not found in contemporary English furniture. The carving of the legs which uses a foliage design similar to an acanthus leaf is in low relief and allows for appreciation of their graceful contour, being almost cameo in quality. Their termination in realistic eagle claw and ball design shows the fine undercutting on all surfaces. This rare piece is authenticated by three letters in the Rhode Island School of Design which also first established the proof of Goddard's existence as one of the best and most original craftsmen of Colonial America.



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